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AUTHOR Hargraves, Richard
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ABSTRACT

Developed for a high school unit on the age of Milton, this guide is designed to examine the dominant literary modes of thought expressed in Spenser's "The Faerie Queene," Milton's "Comus," "Paradise Lost," and "Paradise Regained," and John Donne's metaphysical poetry. Performance objectives are listed along with a rationale for the course and its content. A section entitled "Teaching Strategies" contains suggestions for exercises, activities, and materials. The guide concludes with a list of student and teacher resources including state-adopted textbooks, nonstate-adopted textbooks, additional reference materials, recordings, films, filmstrips, and sound-slide surveys. (RB)

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DADE COUNTY PUBLIC SCHOOLS

The Age of Milton: Paradise, Metaphysics, and Chivalric Codes
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THE AGE OF MILTON:
PARADISE, METAPHYSICS, AND CHIVALRIC CODES

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Written by
Richard Hargraves
for
THE DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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COURSE NUMBER
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COURSE TITLE: THE AGE OF MILTON: PARADISE, METAPHYSICS, AND CHIVALRIC CODES

COURSE CONTENT: A course of study designed to examine the dominant literary modes of thought during a period of lofty and exalted ideals expressed in Spenser's The Faerie Queene, Milton's Comus, Paradise Lost, and Paradise Regained, and John Donne's metaphysical poetry. Concomitant study will concentrate on period works of art and music.

I. PERFORMANCE OBJECTIVES

A. Having responded to selected printed and non-printed interdisciplinary resources, the student will identify the cumulative historical elements which contributed to the socio-cultural and intellectual ferment of 16th and 17th century life and thought in England.

B. Having responded to selected printed and non-printed interdisciplinary resources, the students will analyze selected writings of 16th and 17th century English authors whose works aesthetically mirror the social and cultural mores of the age.

C. Having responded to selected printed and non-printed interdisciplinary resources, the students will synthesize the divergent aesthetic modes of 16th and 17th century culture into the sensory effluence of the baroque.

II. COURSE CONTENT

A. Rationale

England of the 16th and 17th centuries survived clashes between church and state that chronicled regicide, a Civil War, and the Restoration. Continental Europe watched the bureaucratic growth of French absolutism directed by the great art patron, Louis XIV. After the Council of Trent, baroque art, under the Church's sanction, influenced the trends of sensuous theatricalism in the other arts. English literary works of this period include the medieval romantic epic, Spenser's Faerie Queen, Donne's earthy metaphysical conceits, and Milton's mellifluous verse in Paradise Lost.

The approach of The Age of Milton is such that the student, in reading the material, may enjoy creative as well as academic studies of such topics as the forces of good and evil, the institution of idyllic love and marriage, the evolution of the baroque orchestra, organ-building, and the mathematical intricacies of the fugue. The course reaches backward and anticipates the future in an attempt to build a framework for the works of three masters of English literature: Spenser, Donne, and Milton. Although many teaching strategies mention filmstrips from the Civilization series, the concepts involved can be developed independent of these resources.

The Age of Milton offers an interdisciplinary experience of intellectual and creative excitement in a study of a period where man's genius was hampered only by the limits of his imagination.

B. Range of subject matter

1. Survey of medieval, renaissance, and baroque culture

   a. Civilization filmstrip series

   b. Sound-slide surveys

   c. Great Ages of Man

2. Survey of 16th and 17th century English authors and cultural trends

   a. Creative investigation of the forces of good and evil

   b. Selected works by Edmund Spenser

   c. Selected works by John Donne

   d. Selected works by John Milton

3. Survey of the baroque disciplines in relation to the literature studied

   a. Art

   b. Music

   c. Philosophy

   d. Class presentations

III. TEACHING STRATEGIES

A. Having responded to selected printed and non-printed interdisciplinary resources, the student will identify the cumulative historical elements which contributed to the socio-cultural and intellectual ferment of 16th and 17th century life and thought in England.

1. Have students view and listen to Program 1 of the Time-Life filmstrip series, Civilization, "Romance and Reality." Have them, with the aid of a dittoed list of the following, identify the significance of: the Gothic Age, "gothic paradox," gothic art, "fantasy," "Lady with the Unicorn," allegories, natura naturans, carnal love versus ideal love, Beatrice, cult of the Virgin, Roman de la Rose, the Crusades, the Duc de Berry, Tres Riches Heures, courtesy and chivalry, Italian communes, oligarchy, Giotto, Dante, the Divine Comedy.

2. Have students view and listen to Program 5 of the Time-Life filmstrip series, Civilization, "The Hero as Artist." Have them identify: the Medici family, Donatello, Florence, Apollo Belvedere, Lorenzo de' Medici, Michelangelo, "The Battle of the Centaurs," David, Verrochio's David, Bramante, St. Peter's "perfect forms," Hadrian, "The Unfinished Slave," the Sistine Chapel, Julius II, Raphael, "The School of Athens," Leo X, indulgences, Plato and Aristotle, Leonardo da Vinci, High Renaissance notion of man.

3. Have students view and listen to Program 6 of the Time-Life filmstrip series, Civilization, "Protest and Communication." Have them identify the significance of: the merchant class, humanism, Erasmus of Rotterdam, Pieter Bruegel, Hans Holbein, The Praise of Folly, printed woodcut, Albrecht Durer, melancholia I."The Knight with Death and the Devil," Martin Luther, 95 Theses, Pope Leo X, Charles V, Frederick III of Saxony, the Reform Movement, Peasants' Revolt, Ulrich Swingli, Calvin's "Doctrine of the Elect," Henry VIII, Catherine of Aragon, Michel de Montaigne, the essay, Elizabethan England, Shakespeare, and the East India Company.

4. Have students view and listen to Program 7 of the Time-Life filmstrip series, Civilization, "Grandeur and Obedience." Have them identify the significance of: Pope Clement VII, the Jesuit Order, Ignatius Loyola, the Council of Trent, St. Peter, the cult

of the saints, Counter Reformation, Mannerism, da Vinci's Last Supper, Michelangelo's Last Judgment, Correggio, El Greco, Baroque art, Bernini, Barberini, the bronze Baldachino, Caravaggio, Peter Paul Rubens, Anthony Van Dyck, Diego Velazquez, Borromini, the High Baroque.

5. Have students view and listen to Program 9, "The Light of Experience," in the Kenneth Clark Civilization filmstrip series. Have them identify the importance and interrelationship of the following to the almost mystical preoccupation of 17th century with the experience of light and its effects: Frans Hals, Dutch middle class, tulips, Delft ware, Paulus Potter, Rembrandt, The Anatomy Lesson of Dr. Tulp, Christ Healing the Sick, The Prodigal Son, Rene Descartes, methodology, Jan Vermeer, camera obscura, James I and Charles I., Oliver Cromwell, Commonwealth, Lord Protector, the Restoration, the Royal Society, Christopher Wren, Robert Boyle, Isaac Newton, Lippershay, Christian Huygens, Anton van Leeuwenhoek, the Royal Observatory, The City, and rational philosophy.

6. Have students view and listen to Part I of the sound-slide survey, Classicism and Romanticism: The Sober and the Sublime. Have them:

   a. Respond through discussion and oral comparison of ideas presented in the Civilization filmstrip segments with quotes from the sound-slide script:

      (1) "As Classicists, 'we seek the region of purity and eternity and unchangeableness, where when the spirit enters, it is not hampered or hindered, but ceases to wander in error, beholding the true and the divine ...' "

      (2) " 'Romanticism, my dear sir? ...Romanticism is the star that weeps, the wind that wails, the night that shivers, ...the embraceable, the kissable, the whirlwind.' "

      (3) "Classicism: Order. Reason. A search for balance for moderation in all things, for clarity and restraint."

      (4) "Romanticism: Complexity. Diversity. Imagination and emotion, Chance, even caprice. Feeling in all things."

(5) "Classic and romantic have alternated and even existed side by side from the beginning of time as man's two basic impulses lead him on the one hand to moderation and controlled emotion and, on the other, to uninhibited individual expression."

b. List the names of artists, scientists, architects, religious and political thinkers, kings, and popes who would agree or disagree with the given definitions of classicism.

c. Review segments of the Civilization filmstrips and select frames which illustrate a classic temper.

d. Explore through discussion and writing the aspects of contemporary life which reflect a classical mood.

e. Debate the merits and drawbacks of living an existence of order, balance, and cool emotions.

7. Have students view and listen to Part II of the sound-slide survey, Classicism and Romanticism: The Sober and the Sublime. Have them:

a. Respond through discussion and oral comparison of ideas presented in the Civilization filmstrip segments with quotes from the sound-slide script:

(1) "The romantic spirit looks for strangeness and wonder, for shadow and release.

(2) "...in the 15th century Renaissance, men again yearned for the patterns of classicism: A precise and linear temper prevailed."

(3) "Men in the seventeenth century, stirred by a spirit of rebellion, explored their feelings and questioned their way of life."

(4) "For the artist, the romantic urge impelled him out of the studio, into the bright colors and the changing texture of the outdoors. And it also led him to explore the darker shadows within himself. Yet he became hypnotized by Nature's beauty:..."

(5) "Revolt against the old certainties of politics, the imposed views of paradise, the traditional values of how to live one's life."

b. List the names of artists, scientists, architects, religious and political thinkers, kings and popes who would agree or disagree with the given definitions of romanticism.

c. Review segments of the Civilization filmstrips and select frames which illustrate a romantic temper.

d. Explore through discussion and writing the aspects of contemporary life which reflect a romantic mood.

e. Debate the merits and drawbacks of living an existence of passion, emotional diversions, and capricious farce.

8. Have students read, study, and discuss the following chapters from Time-Life Great Ages of Man: Age of Faith:

a. "Adventures of the Intellect": Picture Essay, "The Forging of a Knight"

b. "Art Inspired by Faith": Picture Essay, "Queen of Cathedrals"

c. "The Nation States": Picture Essay, "Men in Armor"

d. "Winds of Change": Picture Essay, "Enduring Monuments of an Age"

9. Have students read, study, and discuss the following chapters from Time-Life Great Ages of Man: Age of Exploration:

a. "Prince Henry's Captains": Picture Essay, "The Prosperous Traders"

b. "The World Takes Shape": Picture Essay, "Through Native Eyes"

10. Have students read, study, and discuss the following chapters from Time Life Great Ages of Man: Renaissance:

    a. "The Break with the Middle Ages,": Picture Essay, "A Passion for the Past"

    b. "The Variety of Italy": Picture Essay, "A Renaissance Journey"

    c. "Manners and Morals": Picture Essay, "The Ferment of Faith"

    d. "Florence: Intellectual Dynamo": Picture Essay, "The Quest for Fame"

    e. "The Triumph of Art,": Picture Essay, "The Masterworks"

    f. "A Creative Elite,": Picture Essay, "The Scope of Genius"

    g. "War and Politics,": Picture Essay, "The Carnival Spirit"

    h. "Renaissance in the North,": Picture Essay, "A New View of Man"

11. Have students read, study, and discuss the following chapters from Time-Life Great Ages of Man: the Reformation:

    a. "The Troubled Time,": Picture Essay, "The Peasant's Life"

    b. "The Reformer,": Picture Essay, "Durer: Draftsman of the Spirit"

    c. "Leaders of the Protest,": Picture Essay, "The New Moneyed Class"

    d. "Europe Aroused," Picture Essay, "A Queen's Progress"

    e. "The 'Counter Reformation'": Picture Essay, "The Church Fights Back"

    f. "A Revolution in Letters": Picture Essay, "The Birth of Printing"

g. "Lean Days for Art": Picture Essay, "A New Style for Changing Times"

h. "The Power of Protestantism": Picture Essay, "Luther's Legacy"

12. Have students read from the state-adopted text, Adventures in English Literature, the Historical Introductions by J. B. Priestly:

a. "The Medieval Period," pp. 25-34

b. "The Elizabethan Age," pp. 77-85

c. "The Seventeenth Century," pp. 195-203

Have them discuss, compare, and contrast the material presented with information gleaned from other sources such as the Civilization and Time-Life texts. Have the students list the major characteristics and intellectual changes in transition from medieval thought and society through the Reformation. Have students prepare a creative, informative, interdisciplinary class presentation on an aspect of life and times from one of the major periods in western European history. Instruct them to include a survey approach to literature, art, and music.

13. Have interested students consult the Blum, Cameron, and Barnes text, A History of the European World, for more in-depth consideration of the political, social, and intellectual evolution of western Europe:

a. "The Emergence of the European World"

b. "The Heritage of the European World"

c. "Economic Change and the Expansion of Europe"

d. "The Renaissance"

e. "The Politics of the Renaissance"

f. "Reformations, Protestant and Catholic"

g. "The Age of the Reformation"

h. "Social, Intellectual, and Cultural Dynamism"

i. "The Age of Crisis, 1600-1660: Absolutist Solution"

j. "Absolutism versus Oligarchy: England and the Dutch Republic"

14. Have interested students consult the W. E. Lunt History of England:

a. "Intellectual and Religious Development," pp. 153-171

b. "Life in Country and Town," pp. 172-189

c. "Social, Economic, and Religious Developments of the Fourteenth Century," pp. 237-258

d. "Protestant and Catholic," pp. 318-334

e. "Elizabethan England," pp. 352-369

Have students relate the socio-cultural trends in these periods of English history with chronological developments on the Continent.

15. Have students read the listed chapters in the non-state adopted supplementary text, England in the Seventeenth Century, by Maurice Ashley. Have them identify:

a. "Climates of Opinion," pp. 26-41

(1) Millenary Petition

(2) Puritans

(3) Act of Uniformity

(4) Common Prayer Book

(5) Thirty-Nine Articles

(6) John Calvin

(7) Doctrine of predestination

(8) Jansenists

(9) Doctrine of "free will"

(10) Tithes

(11) "Prophesyings"

(12) "Classes"

(13) Thomas Cartwright

(14) Robert Browne

(15) Family of Love

(16) Seekers

(17) Society of Friends

(18) Evangelical revivalism

(19) "Inquisitorial morality"

(20) Edmund Spenser's The Faerie Queene

(21) John Donne

(22) The materialists

(23) Hampton Court Palace

(24) Presbyterian system

(25) "No bishop, no king."

(26) Archbishop Bancroft and Archbishop Laud

b. "A Ferment of Ideas, 1640-60"

(1) Metaphysical Poets

(2) Van Dyke

(3) Milton's Areopagitica

(4) "Rational" theologians

(5) Athanasian Creed

(6) Cambridge "Platonists"

(7) Levellers

(8) Independent Grandees

(9) Thomas Hobbes

(10) Great Leviathan

(11) The Commonwealth of Oceana

(12) Interregnum

(13) Regicide

(14) Milton's Tractate on Education

(15) Paradise Lost

(16) Paradise Regained

(17) Samson Agonistes

c. "The Age of Experiment, 1660-89"

(1) The two-party system

(2) William Gilbert

(3) Francis Bacon

(4) Descartes

(5) "Invisible College"

(6) The Royal Society

(7) Isaac Newton

(8) Lully

(9) Purcell

(10) Restoration dramatists

(11) Restoration satire

(12) Samuel Pepys' Diary

(13) Popish and Rye House Plots

(14) The Glorious Revolution

If these texts are not available, students should research these topics elsewhere.

16. Have students read "The Rejection of Scholasticism," pp. 11-31 in The Seventeenth Century Background: The Thought of the Age in Relation to Religion and Poetry by Basil Willey in order to have a clearer understanding of the influence medieval scholasticism had on the pursuit of truth either in religious or scientific areas. Have them discuss:

    a. The contemporary restraints of the pursuit of knowledge and truth, either spiritual or scientific

    b. The role of science in providing for spiritual needs

    c. Science as the work of Satan

    d. The implications of the quote, "And the 'proper object' of intelligence is Being; the proper study of mankind is God."

    e. The need to contemplate such concepts as being and Essence

    f. The influence of astrology in modern life

    g. Man's role on earth

17. Have the students write an essay entitled, "God Consciousness in American Youth."

18. Have students read in the state-adopted text, Adventures in English Literature:

    a. "English Painting: Early English Portraiture"

    b. "The Growth of the English Language: The Seventeenth Century"

    Have each student write a short character sketch of each of the portrait subjects based on the student's own interpretation of life-style and manners understood thus far in 17th century life. Have them investigate and determine how language has been colored by terms in our "Age of Science," particularly in the computer industry.

19. Have students view the films on the Middle Ages and compare the content with material already viewed and read:

a. The Medieval Mind 1-31929

b. Medieval Times: Role of the Church 1-10111

c. Medieval England: The Peasants Revolt 1-13143

20. Have the students, in small groups, view the following films with a sense of individual group identity: one group in the class will pose as medieval scholastic churchmen; one group will view the films with the outlook of a Renaissance Pope; another will view the films as a Renaissance humanist; another as a Renaissance astronomer; another as a Renaissance philosopher; another as a Puritan; another as a Calvinist churchman; and another as a Restoration gentleman. Have the several students in each group note their reactions in the framework of their adopted philosophical outlook. (Encourage review of previous work in this section of activities.) Have each group, in a fashion appropriate to its historical and cultural position, react to the various films on a religious and scientific basis:

a. Galileo: The Challenge of Reason 1-31844

b. The Earth's Movements 1-05755

c. Man Looks at the Moon 1-13534

d. Geometry: Curves and Circles 1-05724

e. Mass and Weight 1-05772

f. Inertial Mass and the Laws of Motion 1-13813

g. Our Friend, the Atom, Parts I & II 1-30333
1-30335

h. Biochemical Genetics 1-30572

i. Cell Division 1-02236

j. Pascal's Law 1-01798

k. Classical Greece: Aristotle's Ethics: The Theory of Happiness 1-31201

l. Classical Greece: Plato's Apology: The Life and Teachings of Socrates 1-31195

m. Leonardo Da Vinci and His Art 1-12497

n. Winds, Currents and Explorations 2-30116

o. English and European Architecture 5-20112

p. A Place to Worship 1-11640

21. Have students read "The Classes and the Masses," pp. 12-25 in England in the Seventeenth Century. Have them investigate further the life styles of the four main classes which Ashley discusses. Have them role play an aspect of interest in the daily life of a peer, yeoman, or commoner. Have them also investigate the growth of various 17th century industries in England: woolens and broadcloth, ale, coal mining, joint-stock companies, salt, glass, ship building, and agriculture. Have them present their findings via multi-media presentations: slide-tape, video-tape (role-playing), opaque, overhead, filmstrip, record player, etc.

22. Have students, through various reading assignments, research the politics of early and middle 17th century English life. Suggestions include:

a. England in the Seventeenth Century

(1) "The Reign of King James I, 1603-25"

(2) "King Charles I and the 'Eleven Years Tyranny,' 1625-40"

(3) "The Great Civil War, 1640-49"

(4) "Oliver Cromwell and the Interregnum, 1649-60"

b. Time-Life Great Ages of Man: Age of Kings, "Royalty vs. Parliament"

Have them outline the series of political and theological events which culminated in regicide and the restoration of Charles II.

B. Having responded to selected printed and non-printed interdisciplinary resources, the student will analyze selected writings of 16th and 17th century English authors whose works aesthetically mirror the social and cultural mores of the age.

1. Have students listen and view Part I of the sound-slide survey, Man and His Values: An Inquiry into Good and Evil. Have them react to segments of the script based on their own concepts of good and evil:

   a. "For self-important as man may be, he is indeed an animal. In his early days, he was a weak creature, an inefficient killer who lacked claws and teeth that could tear flesh....Unlike most naturally lethal animals, he lacked the genetic makeup that kept him from killing his own kind."

   b. "But though aggression seems at times the ultimate evil, it does serve a purpose. For ironic as it may seem, no animal which lacks the aggressive instinct exhibits the bonds of friendship and love."

   c. " 'The essence of goodness is: Preserve life, promote life, help life achieve its highest destiny.' "

   d. " 'The essence of Evil is: Destroy life, harm life, hamper the development of life.' "

   e. "Socrates said: 'No evil can happen to a good man, in life or in death.' "

   f. "He also declared that 'there was only one good, namely knowledge; and one only evil, namely ignorance.' "

   g. "For centuries, Western man has looked upon himself as innately evil."

2. Have students listen to and view Part II of the sound-slide survey, Man and His Values: An Inquiry into Good and Evil. Have them react, orally and in writing, to segments of the script based on their own concepts of good and evil.

a. "Ultimately, every man must think for himself amidst a bewildering array of shifting opinions, changing societies and conflicting values. He must seek a personal and practical definition of those elusive qualities."

b. "But there must be higher laws, above the laws of any society. What about conscience?"

c. "Can euthanasia (mercy killing) ever be justified? Do the terms 'mercy' and 'killing' cancel each other out? Is allowing another human to die always 'evil'?...Do all human lives have an equal value? An old woman, a president, a scientist, a madman, a rock star, a criminal, a priest?"

d. "Is truth always good? Is there a difference between suppressing a truth and inflating a lie? Can you think of a situation where suppressing the truth might be valid?"

3. Have students, drawing on their viewing and listening to Part II of An Inquiry into Good and Evil, complete:

a. List the most personable characteristics of people.

b. List the most unattractive and degrading characteristics of people.

c. Keep newspaper, newsmagazine, and other mass media reportings and/or photos which clearly give evidence of forces of good and evil in society.

d. Investigate attitudes of criminal justice and penal codes in various countries in western Europe, communist countries, and the East. Present findings to the class.

e. Pick several cultures whose history bears a rich mythological background for investigation and study. Make a comparative study of idols from the several mythologies as these icons were used to concretize both demonical and more sacred energies.

f. Investigate the history of common representations of the forces of good conquering the forces of evil: dragon-slaying, etc.

g. Investigate religious or mythological histories of human sacrifice.

h. Investigate the history of ethics and moral codes in several societies and trace the modernization of social behavior patterns.

i. Write an essay entitled, "A New Decalogue for Modern Man"

j. Write an informal essay entitled, "Ten Commendments for Youth."

k. Role play various decision-making moments requiring thinking based on situation ethics by selecting at random, from several folded pieces of paper, a brief description of a critical decision-making moment, and reacting extemporaneously.

l. Explain, orally and in writing, his understanding of the "new morality."

m. Debate, after appropriate investigation, the following: mercy killing, the need for capital punishment, abortion laws, laws dealing with child battering and kidnapping, busing, an amendment to permit Communists to hold office, a dual Presidency, viability of Mafia ethics, money as the root of all evil, atheism as a counter-belief.

4. Have students investigate some of the classical ramifications of the Seven Deadly Sins in literature, especially Dante's Inferno. Have them debate whether, in the Inferno, the punishment fits the crime. Have them list their own Seven Deadly Sins. Have interested students map their own Inferno including a detailed hierarchy of sins and punishments.

5. Have students investigate episodes of witch-hunting in colonial America and 17th century England. Have them read and perform in class, Arthur Miller's The Crucible.

6. Have students read the Time Magazine cover story, "The Occult: A Substitute Faith," pp. 62-68, June 19, 1972. Have them investigate the history of the spiritual and intellectual clash between science, religion, and magic.

7. Have students read Marlowe's Doctor Faustus and Goethe's Faust. Have them:

   a. Compare and contrast the worldly protagonists and the other worldly antagonists.

   b. Cite lines which reveal a sense of humanity in both Faust and Mephistopheles.

   c. Cite lines which reveal both characters' reliance on learning and reliance on supra-human forces.

   d. Read contemporary works which treat a Faustian theme or encounter with demoniacal forces.

8. Have students recall, in writing, any encounter they feel they have had with supernatural phenomena.

9. Have students contemplate what they consider the most heinous manifestation of evil and then consider the most sublime manifestation of good. Have them synthesize a median ground between the two in a writing experience.

10. Have students talk with parents and grandparents and ask them what they consider the greatest evils and the greatest goods in history and in contemporary affairs. Have them compare and contrast with their own interpretations.

11. Have students ask available children from ages five to ten at home or in the neighborhood what they see as good and bad in the world around them. Have them provide the children with paper and crayons and ask them to draw their ideas about what is good and bad in life. Have the students bring the art works to class for explication.

12. Have the students themselves, in a chosen medium, illustrate their concrete or abstract ideas about the nature of the greatest good and the greatest evil. Have them also write a poem or short story which conveys the same mood and feeling on the subject.

13. Have students listen to musical selections which treat themes of confrontation with these age-old moral dichotomies:

    a. "Night on Bald Mountain" by Moussorgsky

    b. Faust by Charles Gounod

    c. West Side Story by Bernstein

    d. "The Flower Song" from Carmen by Bizet

    e. The Casta Diva aria from Norma by Bellini

    f. The final scene from Aida by Verdi

    g. The 1812 Overture by Tschaikovsky

    h. The "Humming Song" from Madam Butterfly by Puccini

    i. The tone poem, Alzo Sprach Zarathustra by Richard Strauss

    j. The "Ave Maria" and "Willow Song" from Verdi's Othello

    k. The "Sleepwalking Scene" from Verdi's Macbeth

    l. Afternoon of a Faun by Debussy

    m. Final scene from Strauss' Salome

    n. Chorus episodes from Beethoven's Ninth Symphony

    Have them react in writing to each of the musical selections in terms of the mood the piece conveys.

14. Have students read selected myths from Hamilton's Mythology. Have them account for the attitude of amorality among the Olympians. Have them imagine themselves as one of the Greek deities and list the powers and caprices he would indulge.

15. Have students review their notes on courtly and romantic love. Have them conjecture the love-status, as a philosophy, in mythological Greece. Would the Olympians differentiate between the two types of love? Have them investigate the history of marriage as a social institution in western affairs.

Have them present their findings in such a way that marriage patterns in various cultures are compared and contrasted. Have students describe, in writing, their concept of an ideal marriage ceremony, home, and succeeding stages of monogamous existence.

16. Have students investigate the history and symbolism of gardens. Have them give visual illustration to their conception of the Garden of Eden. Have them consider whether the notion of the Garden must be limited by a fixed locale. Have them name the plants and animals with which they would stock a modern Garden of Eden. Have interested students prepare a multi-media presentation which takes the class on a tour of their realized Eden.

17. Have the students also perform TS 17 for the reverse image: Hell. Have them illustrate an inferno other than the Dantean configuration. Have them visualize a place of burning waters, sulfurous hail, volcanoes, polluted vapors of miasmic pestilence, and a brooding atmosphere of suffering and discontent over loss of heaven.

18. Have students free associate with the words "authority," "power," and "rebellion." Have them group the lists of words where appropriate. Have them take these words and consider how each manifests itself in everyday life. Have them consider how each of the three original ideas can have positive and negative connotations.

19. Have students head a paper with two columns, one marked "Literal" and the other "Figurative." Have them, under each, list the concrete and symbolic images of love and innocence.

20. Have students prepare a list of 20-40 words which they consider to be the most musical and/or sensuous to the ear. Have them determine which grouping would be appropriate, nonsense lyrics for a pleasing melody. Have interested students set the words to music for a class performance.

21. Have students complete several of the listed writing exercises in the state-adopted texts by Ginn Company:

    a. Writing: Unit-Lessons in Composition, 2A, 2B, 2C

(1) "Unit 15: Appeal through Figurative Language"

(2) "Unit 17: Convince by Using Hyperbole"

(3) "Unit 18: Enliven Writing through Extended Metaphors"

(4) "Unit 19: Involve the Reader through Allusions"

(5) "Unit 21: Recognize the Sounds in Language"

(6) "Unit 22: Convey Meaning through Tone"

b. Writing: Unit-Lessons in Composition, 3A, 3B, or 3C

(1) "Unit 3: Render Sensory Experience"

(2) "Unit 4: Combine Fact and Feeling"

(3) "Unit 8: Reveal an Idea by Using Examples"

(4) "Unit 9: Sharpen Meaning by Comparison"

(5) "Unit 16: Emphasize with Paradox"

(6) "Unit 17: Emphasize through Rhythm and Cadence"

(7) "Unit 18: Define an Abstract Term"

(8) "Unit 22: Combine the Forms of Writing"

(9) "Unit 23: Create Images through Metaphor"

(10) "Unit 24: Achieve Tone in Description"

22. Have students view the films on the Middle Ages:

a. Medieval World 1-05159

b. Medieval Village 1-13074

c. Medieval Times: Guilds and Trades 1-12547

d. Medieval Manor 1-12542

e. Medieval Guilds 1-12529

f. The Medieval Crusades 1-31019

g. The Medieval Knights 1-12536

23. Have students read the Introduction and sonnet selections by Edmund Spenser in Adventures in English Literature, pp. 86-88. Have them:

a. Conjecture the elevated subjects of the last six books of The Faerie Queene sequence.

b. Read the sonnets and discuss the subject matter as it reflects virtues of courtly and romantic love.

c. Compare the rhyme scheme of the Spenserian sonnet with the Petrarchan, Italian and Shakespearean.

d. Write a love sonnet using the Spenserian rhyme scheme.

24. Have students read pp. 1-14 in the "Introduction" to Edmund Spenser: Books I and II of The Faerie Queene, edited by Robert Kellogg and Oliver Steele. Have them discuss:

a. The virtues usually associated with a gentlemanly character

b. Characteristics of renaissance humanism

c. Characteristics of renaissance epics

d. Differences between medieval romances and classic epics

e. The dramatic function of womanly virtues in medieval courtly love poetry

f. Visions of women today compared with the medieval notion

g. The classic concept of womanhood

h. The characteristics of "naive" allegory

i. The characteristics of allegorical fiction

j. The four "levels" of scriptural symbolism

k. Characteristics of the Red Cross Knight as a Christ figure

l. Characteristics of Sir Guyon as the embodiment of classical ideals

m. Spenser's differentiation between Christian typology and Greek allegoresis

n. The significance of Spenser's choice of St. George as the virtuous protagonist in "Book I" of The Faerie Queene

Have students continue reading in the "Introduction": summaries of the plot and allegory of Books I and II.

25. Have students read portions of Books I and II of The Faerie Queene. Have them spot lines which support the earlier discussions in "a"-"n" in TS 24. Have them find contemporary parallels to the characters in Books I and II and write parodies on the subject matter which maintain the original tone of the Spenser epic.

26. Have students read the introductory notes to the Amoretti and his Epithalamion. Have them approach the reading of the poetic renderings of the ideal courtship and marriage based on a clear understanding of the following:

a. The works as a "synthesis of spirit, flesh, and imagination in the description of a civilized courtship."

b. The closely knit relationship of love poetry and religious poetry

c. The aesthetic liberation from the Petrarchan sonnet form

d. The symbolic role of time in the Epithalamion

e. Secular and profane images

27. Have students, reviewing their writing exercises in TS 21, write a series of love sonnets and an epithalamion sequel which celebrates the joys of ideal marriage.

28. Have students consult, for further reading, "The Renaissance Epic," pp. 144-161, in Gilbert Highet's The Classical Tradition: Greek and Roman Influences on Western Literature.

29. Have students read, in Adventures in English Literature, the introductory notes on John Donne, p. 204. Have them write a short character description of someone, who remains anonymous, undergoing a complete reverse in life style and creative output. Have them, using "For Study and Discussion" and "For Composition," read the selections, pp. 205-206. Have them contrast and compare the subject matter and style of the sonnets and love lyrics with those of Spenser. Have them isolate examples of metaphysical conceits, paradoxes, and oxymoron. Have the students write several examples of their own of the three poetic devices. Have them use some of these examples in a short lyric or sonnet of their own subject choice.

30. Have students, expanding on their reading and understanding of Donne's role in early 17th century English poetry and prose, read in the state-adopted Major British Authors:

    a. Introductory notes, pp. 181-186

    b. Selections from "Songs and Sonnets"

    c. Selections from Holy Sonnets

    d. Devotions Upon Emergent Occasions

    Have them discuss and analyze the poetry and prose with close reference to the introductory notes explaining events in his life which fashioned his creative thought, as well as his use of philosophic imagery. Have the students:

    a. Approach the study of Donne's innovations with language based on Willey's statement: "Moreover, he brought the language of lyric poetry much closer than his predecessors had done to that of speech, skillfully counterpointing speech rhythms with metrical patterns and introducing a new bluntness of tone and vocabulary."

b. Approach the subject matter of Donne's poetry based on Willey's further commentary: "To read him properly is a bracing experience; one's whole self, mind as well as soul, must be on the alert. There is in him no imprecise word or image, no vague suggestiveness; no phrase of his can be slurred over without loss of essential meaning. To read Donne is indeed an excellent preparation for reading 'modern' poetry."

c. Approach the imagery of Donne's poetry based on the editor's note: "What he does constantly do, however, is to use philosophical imagery to illustrate and define his emotional and intellectual adventures. And this imagery is mainly drawn from Scholastic sources of the medieval type: astronomy, astrology, alchemy, mathematics, the Aristotelian doctrines of form and matter, soul and body; and of course from the vast reservoir of Christian theology."

31. Have students imagine themselves as bed-ridden from a serious illness in circumstances similar to Donne's when he wrote his Devotions. Have them choose subject matter similar to Donne's as material for an essay and preface their essay with a quotation as Donne does.

32. Have students investigate the attempts of Caroline poets to emulate the "wit" of Donne's poetry. Have them present readings which include explication of Donne's verse paralleled with that of such poets as Thomas Carew.

33. Have students read selected critical essays in John Donne: A Collection of Critical Essays, edited by Helen Gardner. Have students pose as critics and contribute another essay to the collection.

34. Have students investigate other anthologies of English verse and trace the history of popularity, suppression, and renewed critical acclaim of another author's work. Interested students might also investigate the role of Mendelssohn in stimulating renewed critical interest in the works of Johann Sebastian Bach.

35. Have students, after discussion and oral analysis in class, write a paper which details a synthesis of thought from Spenser and Donne on the qualities of love and marriage.

36. Have students listen to and view Parts I and II of the sound-slide survey, Man and His Gods: An Inquiry into the Nature of Religion: Have them react, orally and in writing, to the quotes from the script:

    a. "Throughout human history, man has believed in forces mightier than himself, forces that could help him exist on this earth,..."

    b. "But anyone who has raised his voice with others in a single cause knows the energy that surges from the united consciousness of a mass of people."

    c. "And yet men do believe; they make a 'leap of faith' beyond logic, a leap into commitment."

    d. "Diverse are the ways and means to approach God, and every religion in the world shows one of these ways. Different creeds are but different paths to the Almighty."

    e. "Man is by his very nature discontent."

    f. "Legends show how deities have been used to sanctify a particular race."

    g. "So the needs of both society and individual are served as man learns to control his behavior, to foster his most humane qualities and suppress his destructive instincts."

    h. "People seem to be looking for man-made answers, not heavenly ones."

37. Have students read the listed biographical notes and technical commentary on Milton:

    a. Adventures in English Literature, pp. 229-231, p. 233, p. 238 and p. 246

    b. Major British Writers, pp. 199-207

38. Have students read "On His Having Arrived at the Age of Twenty-three," "On His Blindness," "L'Allegro" and "Il Penseroso" in Adventures in English Literature. Have them:

    a. Compare and contrast the sonnet form Milton uses with the Spenserian and Shakespearean.

    b. Write their own sonnets commemorating a birthday of significance and the prospects of future years.

    c. Role-play being blind for a length of time and write about the experience.

    d. Write an essay or poem in English comparing the pleasures of night and day as Milton was assigned to do in Latin. Students proficient in another language might choose to utilize it.

39. Have students, for in-depth background reading on Milton and his works, read:

    a. The Seventeenth Century Background, "The Heroic Poem in a Scientific Age," pp. 219-262

        (1) The Heroic Poem

        (2) Milton's Choice of Subject

        (3) Milton and the Fall of Man

        (4) The Tree of Knowledge in Paradise Lost

    b. The Classic Tradition: Greek and Roman Influences on Western Literature, "The Renaissance: Epic," pp. 147-161

        (1) Christian religious epics

        (2) Milton's language

40. Have students, using the state-adopted text, Major British Writers, read the twelve arguments which preface each book of Paradise Lost. Have them write a two page summary of the story thread which reflects their understanding of major events in the epic poem. Have them discuss ways they might try to give creative, artistic expression to such lofty and grand subject matter.

41. Have them read and discuss each Book as it is printed in the Major British Writers text. Instruct them that the material is too overwhelming to absorb on a first, cursory reading. Give the students the opportunity to re-read the Books as many times as they would like based on a specific approach. Listed are numerous approaches and activities that may be used to gain a greater understanding of Milton's Herculean task: to "...justify the ways of God to men."

a. Exploration of descriptive language

(1) List words and phrases which Milton uses to characterize God, Satan, heaven, hell, and followers of God and Satan.

(2) Illustrate the opening scenes of Satan with his fallen angels on the burning lake.

(3) List specific synonyms which Milton uses for God, Satan, Heaven, and hell.

(4) List adjectives and nouns which depict Satan's great sorrow and suffering.

(5) List words and phrases which Milton uses to describe the beauty of the Garden of Eden and the nuptial bliss of Adam and Eve before the Fall.

(6) List words and phrases which describe Satan after his transformation into the serpent.

(7) List words and phrases which trace subtle details of physical and spiritual alterations in Adam and Eve after the Fall.

(8) List names of geographic locations which are particularly sonorous.

(9) List words and phrases which contrast the physical ecology of heaven and hell.

(10) List words and phrases which cause imagined sensory reactions to smell, sight, taste, and hearing.

(11) Isolate passages of description which would be appropriate for a spectacular C. B. de Mille treatment of the epic.

(12) Isolate lines which denote musical images.

(13) Isolate lines which describe the vastness of distances between heaven and hell.

(14) Isolate passages which treat the virtuous ideals of love and marriage before Eve's fateful encounter.

(15) Isolate passages which treat the awareness and operation of profane knowledge which disrupts the relationship of Adam and Eve.

(16) Isolate passages which trace the growing depression and sense of spiritual loss reflected in Adam and Eve's knowing of their eventual banishment from Paradise.

(17) Isolate passages which vividly foretell the progress of evil through future generations.

b. Rhetoric, poetic devices, and allusions

(1) Analyze the character of the speakers, method and tone of their deliveries, and audience reaction to the several speeches made by Satan and his "infernal crew."

(2) Spot and list examples of major poetic devices used by Milton.

(3) Isolate and explain the significance of selected and diverse mythological allusions in the poem.

c. Support with quotes from the poem and reading on the life and thought of Milton the idea that the author worked out his religious frustrations through the character of Satan.

d. Compare and contrast Milton's vision of earthly love with that of Spenser and Donne.

e. Choose an art medium and

(1) Illustrate the Miltonic architecture of heaven and hell.

(2) Depict the transformation of Satan into the Serpent.

(3) Render the temptation of Eve.

(4) Illustrate the sense of spiritual transformation of Adam and Eve from prelapsarian innocence to secular and forbidden knowledge.

(5) Create the Tree of Life and the Tree of Knowledge.

(6) Arrange a visual tour of Paradise as if it had been preserved in its original state.

(7) Prepare an illustrated sound-slide presentation of the awful clash between God, His forces and Satan and his usurpatious comrades.

(8) Prepare a sound-slide presentation on the flora and fauna in Paradise.

f. Analyze Milton's theology in Paradise Lost.

g. Investigate the critical claim that Paradise Lost is heretical.

h. Compare and contrast incidents in Paradise Lost with subject matter in the sound-slide survey on good and evil.

i. Compare and contrast incidents in Paradise Lost with subject matter in the sound-slide survey on Man with His Gods.

j. Support, with liberal references to the text of the Milton epic, the idea that knowledge is power.

k. Support, with liberal quotes, the old maxim that pride goeth before a fall.

l. Compare and contrast the Old Testament text in Genesis with events rendered by Milton in Paradise Lost.

m. Debate the old saying: in Adam's fall, we sinned all.

n. Cite contemporary evidence that perhaps man is truly "fallen."

o. Write parodies on incidents and characters in Paradise Lost in a modern setting.

p. Conjecture the subject matter of the first lunar or space epic in literature.

q. Explore and analyze the evidence of the malfunctioning of the faculty of free will and temperate reason in Paradise Lost.

R. Support or refute evidence in a critical essay in the following:

(1) A Critique of Paradise Lost by John Peter

(a) "God and His Angels"

(b) "Satan and His Angels"

(c) "The War in Heaven"

(d) "Adam and Eve in Paradise"

(e) "The Fall"

(f) "Consequences of the Fall"

(2) Milton: A Collection of Critical Essays, edited by Louis L. Martz

(a) "A Note on the Verse of John Milton" by T. S. Eliot

(b) "Milton and Bentley: The Pastoral of the Innocence of Man and Nature" by William Empson

(c) "The Style of Secondary Epic" by C. S. Lewis

(d) "The Language of Paradise Lost" by B. Rajan

(e) "Milton's Blank Verse: The Diction" by F. T. Prince

(f) "Satan and the Technique of Degradation" by A. J. A. Waldock

(g) "Milton's Counterplot" by Geoffrey Hartman

(h) "Characters and Drama" by Douglas Bush

(i) "Creation" by W. B. C. Watkins

(j) "The War in Heaven" by Arnold Stein

(k) "The Crisis of Paradise Lost" by E. M. W. Tillyard

(l) "The Final Vision" by Joseph H. Summers

s. Consult the list of Great Ideas inside the covers of the Syntopicon, Volumes I and II and investigate the references to Milton and Paradise Lost under the subject headings.

42. Have the students read the Samson Agonistes in Major British Writers, pp. 273-292. Have them compare and contrast poignant lines of lament and suffering with those of Satan in Paradise Lost. Have them also consider Samson as a metaphysical exponent and spokesman for Milton's own anguish. Have them consult the listed essays in Twentieth Century Interpretations of Samson Agonistes, edited by Galbrath M. Crump:

a. "Samson Agonistes and Milton in Old Age" by James Holly Hanford

b. "Milton's Debt to Greek Tragedy in Samson Agonistes: The Problem of the Spirit" by William Riley Parker

c. "The Epithet Agonistes" by Michael Krouse

d. "The Idea as Pattern: Despair and Samson Agonistes" by Don Cameron Allen

e. "The Return of Samson" by Arnold Stein

f. "Structural and Doctrinal Pattern in Milton's Later Poems: Samson Agonistes" by Arthur E. Barker

g. "From Shadowy Types to Truth" by William G. Madsen

h. "View Points"

43. Have students read further in 17th century thought, The Seventeenth Century Background:

a. "On Scriptural Interpretation"

(1) Browne

(2) The Allegorists

(3) Browne (concluded)

(4) Milton

b. "The Philosophical Quest for Truth--Descartes"

(1) Descartes' "Method" and Meditations

(2) Poetry and the Cartesian Spirit

c. "The Philosophical Quest for Truth--Hobbes"

(1) "Body"

(2) The Soul

(3) The Will

(4) The Christian Commonwealth

d. John Locke

(1) General

(2) Locke's Theory of Knowledge

44. Have interested students read Milton's Paradise Regained and Comus. Have them view the sound-slide survey, An Inquiry into the Nature of Man: His Inhumanity and His Humanity. Have them select segments of script and accompanying slides which illustrate Miltonic concepts presented in the three major works, Paradise Lost, Paradise Regained, and Samson Agonistes.

45. Have interested students read selections from Complete Prose Works of John Milton, Volume I. Have them approach the reading on church and state as further primary sources of understanding his religious poetry.

46. Have students investigate major poets and dramatists of the Restoration period in English literature. Have them, through research, discussion, and writing, make the contrasts between these highly secular works and the mightier expression of Milton.

47. Have students leaf through the Art and Man issue entitled Art and War. Have them study the fine art reproductions and discuss their relevance to the topic of art and war. Have them pay particular attention to the section "The Noble Knight." Have them envision sequences from readings in Spenser with these figures in mind. Have them outfit Satan's army with materials from the section. "Beautiful Tools of Death." Have students listen to the following musical selections with war themes and decide where the music would be appropriate in Paradise Lost:

    a. "Triumphal March" from Aida

    b. Tchaikovsky's 1812 Overture

    c. Bach's Capriccio

    d. Prelude to the third act of Lohengrin

48. Have students read and study the Art and Man issue of Fantasy. Have them study the reproduction of Hieronymus Bosch's The Garden of Delights. Have them write an essay entitled, "Visions of Milton's Hell in The Garden of Delights." Have students investigate major artists of the surrealistic movement, Dali, de Chirico, etc. Have them lecture on "Visions of the Surreal in Paradise Lost."

C. Having responded to selected printed and non-printed interdisciplinary resources, the students will synthesize divergent aesthetic modes of 17th century culture into the sensory effluence of the baroque.

1. Have students imaginatively enter the World of 17th century England through the writings of Samuel Pepys. Have them read selections from the coded diary in Adventures in English Literature and in the Time-Life Great Ages of Man, Age of Kings. Have students prepare their own illustrated diary which reflects a savoring of the times: street scenes, nature observations, affairs of business, fascination with dining, romantic intrigues, natural disasters, comments on affairs of state, and delicacies of the good life.

2. Have students view the films:

   a. Italian Renaissance Styles 1-05940

   b. Furniture Styles Then and Now: The French Louis XIV Style 1-05942

3. Have students review the Civilization filmstrip, "The Hero as Artist." Have them identify works of Michelangelo and Raphael which characterize the High Renaissance.

4. Have students review the Civilization filmstrip, "Grandeur and Obedience" and discuss the contributions which made 17th century Rome the citadel of the baroque period.

5. Have students, in a cursory listening period, note authors read and scenes of their works which come to mind as they listen to selections from Time-Life Records' The Baroque Era:

   a. Couperin's Les Barricades Mysterieuses (harpsichord)

   b. Bach's Toccata and Fugue in D Minor (organ)

   c. Handel's "Suite in D Major" from The Water Music

   d. Handel's "Hallelujah Chorus" from the Messiah

6. Have students read and study the Scholastic Art and Man issue on Rembrandt and His Holland. Have them:

   a. Investigate the cultural involvement of 17th century Holland, the period known as the "Golden Age."

   b. Investigate the contributions of other Dutch artists of the time, especially Frans Hals, Jan Steen, Vermeer, and Jacob van Ruisdael.

   c. Study the section on Rembrandt's "epic portrait," The Night Watch. Propose a design for a similar study of a Miltonic scene from Samson Agonistes or Paradise Lost.

   d. Collect reproductions and present for class explication other works related to those in the section, "Rembrandt and the Bible":

      (1) Return of the Prodigal Son

      (2) Abraham's Sacrifice

      (3) Simeon in the Temple

      (4) The Polish Rider

7. Have students read and study the Scholastic Art and Man issue on Durer and the Reformation. Have them:

   a. Discuss the artist's emotional ties to his German background in conflict with his fascination with the ideals of the High Italian Renaissance.

   b. Investigate Giovanni Bellini's influence on the young Durer.

   c. Investigate the symbols in Melancholia I.

   d. Present a short paper entitled, "Durer as a Protestant Artist."

   e. Collect and prepare for a multimedia presentation etchings such as The Knight, Death, and the Devil suitable for illustration of The Faerie Queene and/or Paradise Lost.

8. Have students, in reading and studying definitions of the baroque era, reflect on writings of Milton and Donne:

   a. "Thus the Council, (of Trent) which had convened in a climate of mannerist doubt, laid the foundations for a settlement in theology and a reintegration of style in the arts, the baroque acceptance of secular pomp and the sufficiency of the flesh."

   b. "This art speaks with the voluminous tones of a new orthodoxy, for the Council of Trent announced its decrees with majestic voice; its overwhelmed heresy by splendor; it did not argue, but proclaimed; it brought conviction to the doubter by the very scale of its grandeurs; it guaranteed truth by magniloquence. The baroque style reaches its decisions through spectacle."

   c. "...the supreme baroque literature appears not in Tasso, who lacks the full baroque energy, but in Milton's Paradise Lost and Samson Agonistes. We can hardly find an adequate analogy to these baroque poems unless we look to the architecture of Bernini or the Roman churches like Sant' Agnese in Agone. Even while Milton remains stubbornly anti-papist and Puritan by doctrine, these two poems represented the fruition of a Counter-Reformation style in literature."

   d. "In general, then, baroque art has an effect of decision, release, and fulfillment, and resonantly declares the glories of heaven and earth..."

   e. "This revolution from mannerist distrust of the flesh to baroque release in the flesh marks the shift from the art of Donne and Hamlet to the art of Paradise Lost."

   f. "During this phase Milton brings to his art an overpowering accumulation of sensory impressions, a capacity to realize the magnificent Body, Act, and Scene. The center of his poetic activity has been shifted from the internal mannerist design to the external, showing how baroque sought to reach the spirit through the senses."

g. "In Paradise Lost Milton puts his heaviest masses, his most plastic and monumental images, into grandiose motion, releasing the bulk of his material into outflow waves of energy. This resolution of mass into motion is performed in his sustained verse paragraphs with their wasteful reduplication of phrase, their accumulation of grandiloquent names into strong cadences that break open the metrical closures into a 'total' rhythm:...."

h. "Beyond the enclosed areas like Heaven and Hell and Paradise there is the ominous dominion of outer darkness which only the baroque perspective could suggest....He must attempt to know what is 'beyond'--the silent black chaos, the wide kingdoms of man's history, the blinding light of glory. All these are in the distance." (Four Stages of Renaissance Style by Sypher)

9. Have students investigate the contributions of the following artists and architects to the flowing grandeur of baroque art:

   a. Boromini

   b. Cortons

   c. Carlo Rainaldi

   d. Bernini

   e. Rubens

   f. Titian

   g. Tintoretto

   h. Velasquez

10. Have students read the introductory material to the Time-Life Record Library, The Baroque Era in the accompanying explanatory text by Grunfeld. Have the students:

    a. Use the following synopsis as a guide to study of baroque music: "Invention of opera. Change from church modes to major-minor. Rise of music for solo voices with accompaniment. Introduction of the through-bass. Oratorio and cantata. Music written for specific instruments--

solo, chamber, and orchestra. Development of instrumental types: suite, passacaglia, chaconne, fugue, concerto grosso, etc. The sonata and solo concerto." (The Enjoyment of Music by Machlis)

b. Investigate the evolution of the harpsichord, organ, orchestra size, and the development of Italian opera.

c. Build illustrative diagrams of the operation of a fugue.

d. Differentiate between the construction of a fugue, prelude, toccata, and fantasia. Encourage like demonstrations.

e. Differentiate between a passion, oratorio, and baroque mass.

f. Investigate the lives and major contributions to the baroque medium by Bach, Corelli, Couperin, Handel, Purcell, Rameau, Scarlatti, Telemann, and Vivaldi.

g. Listen critically to the selections in the Time-Life Record Series, The Baroque Era.

11. Have students read and study the Picture Essays in the book, Age of Kings:

a. "The Sun King," Picture Essay: "The Glorious Monarch"

b. "Tumult in the Arts," Picture Essay: "Titan of the Baroque"

12. Have students prepare their own sound-slide or slide-tape Picture Essay on one of the baroque artists, sculptors, or architects with baroque background music.

13. Have students, using "A Reconstructed Universe" in Age of Kings as a guide, investigate the scientific contributions of the following:

a. Isaac Newton

b. Anton van Leeuwenhoek

c. Robert Hooke

d. Otto von Guericke

e. Christian Huygens

f. Nicilaus Steno

g. Marcello Malpighi

h. Johannes Hevelius

i. Edmund Halley

14. Have students, using "Patterns of Reason" in Age of Kings as a guide, prepare an informed and imaginative lecture on the philosophical contributions of Descartes to the thought and sense of order prevailing in Le Grand Siecle.

15. Have students, basing their research on the Picture Essay, "The Birth of Ballet," in Age of Kings, prepare a multi-media presentation of the evolution of modern ballet.

16. Have students of artistic interest build a baroque marionette stage for several performances:

    a. An Italian opera

    b. A French ballet

    c. Sequences from Paradise Lost and Samson Agonistes

    d. Experiments performed by original members of the Royal Society

    e. Performances of oratorio and passions

    Have students also build mock organs and harpsichords for musical pantomimes.

17. Have students, in a multi-media presentation, prepare imaginative renderings of "Satan as a Figure of Baroque Majesty" and the "Baroque Architecture of Milton's Hell."

IV. STUDENT RESOURCES

A. State-adopted texts

1. Major British Writers (Shorter Edition). Harcourt, Brace and World, Inc.

2. Adventures in English Literature (Classic Edition). Harcourt, Brace and World, Inc.

3. England in Literature. Scott, Foresman and Company.

4. The English Tradition: Poetry. The Macmillan Company.

5. The English Tradition: Nonfiction. The Macmillan Company.

6. Heroes and Pilgrims 1449-1485. The L. W. Singer Company.

7. Poets and Critics 1485-1789. The L. W. Singer Company.

B. Non-state-adopted supplementary materials

1. Textbooks

   a. Ashley, Maurice. England in the Seventeenth Century. Baltimore: Penguin Books, 1961.

   b. Grierson, H. J. C. Cross Currents in English Literature of the Seventeenth Century. Baltimore: Penguin Books, 1966.

   c. Kellog, Robert and Oliver Steele, editors. The Faerie Queene, the Mutability Cantos, and Selections from Minor Poetry. New York: The Odyssey Press, 1965.

   d. Kirschbaum, Leo, editor. Spenser: Selected Poetry. New York: Holt, Winston, and Rinehart, 1966.

   e. Sypher, Wylie. Four Stages of Renaissance Style. Garden City, New York: Doubleday and Company, Inc., 1955.

f. Wylley, Basil. The Seventeenth Century Background: The Thought of the Age in Relation to Religion and Poetry. Garden City, New York: Doubleday and Company, 1953.

2. Reference materials

Aeschylus. Prometheus Bound. New York: Mentor-NAL, n.d.

Blitzer, Charles and the Editors of Time-Life Books. Age of Kings. New York: Time, Inc., 1967.

Bush, Douglas. John Milton: A Sketch of His Life and Writings. New York: The Macmillan Company, 1965.

Crump, Galbraith M. Twentieth Century Interpretations of Samson Agonistes. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1968.

Fenton, Edwin and John M. Good. The Humanities in Three Cities. New York: Holt, Rinehart and Winston, Inc., 1969.

Fremantle, Anne and the Editors of Time-Life Books. Age of Faith. New York: Time, Incorporated, 1965.

Gardner, Helen. John Donne: A Collection of Critical Essays. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1962.

Grunfeld, Frederic V. and the Editors of Time-Life Records. The Baroque Era. New York: Time, Incorporated, 1966.

Hale, John R. and the Editors of Time-Life Books. Age of Exploration. New York: Time, Incorporated, 1966.

_____. Renaissance. New York: Time, Incorporated, 1965.

Hamilton, Edith. Mythology: Timeless Tales of Gods and Heroes. New York: The New Amsterdam Library, 1942.

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V. TEACHER RESOURCES

A. Textbooks (See Student Resources)

1. A Guide to Civilization, introduction and notes by Richard McLanathan. New York: Time-Life Books, 1970.

2. The Humanities: Applied Aesthetics by Louise Dudley and Austin Faricy. New York: McGraw-Hill Book Company, 1968.

3. Teachers' Manuals to state-adopted texts, Teacher Edition and/or Art and Man Series.

B. Recordings

1. Paradise Lost, read by Anthony Quale. Caedmon - TC 1093.

2. The Story of Great Music: The Baroque Era, An Age and Its Music. Time-Life Records.

C. Films - Available from Audio-Visual Services

Galileo: The Challenge of Reason	1-31844
The Earth's Movements	1-05755
Man Looks at the Moon	1-13534
Geometry: Curves and Circles	1-05724
Mass and Weight	1-05772
Inertial Mass and the Laws of Motion	1-13813
Our Friend, The Atom, Parts I & II	1-30333 1-30335
Biochemical Genetics	1-30572
Cell Division	1-02236
Pascal's Law	1-01798
Classical Greece: Aristotle's Ethics: The Theory of Happiness	1-31201
Classical Greece: Plato's Apology: The Life and Teachings of Socrates	1-31195

Leonardo Da Vinci and His Art	1-12497
Winds, Currents and Explorations	1-30116
English and European Architecture	1-20112
A Place to Worship	1-11640

D. Sound-slide surveys, audio-visual programs for humanities, English, and art. Available from Center for Humanities, Inc., Holland Ave., White Plains, N.Y. 10603.

1. Classicism and Romanticism: the Sober and the Sublime
2. Man and His Values: An Inquiry into Good and Evil
3. Man and His Gods: An Inquiry into the Nature of Religion
4. An Inquiry into the Nature of Man: His Inhumanity and His Humanity
5. Man--The Measure of All Things
   a. Man Creates: In His Own Image
   b. Man Creates: For God or Country
   c. Man Creates: For Love or Money

E. Filmstrips: Civilization, Time-Life Films

1. "Romance and Reality"
2. "The Hero as Artist"
3. "Protest and Communication"
4. "Grandeur and Obedience"
5. "The Pursuit of Happiness"
6. "The Light of Experience"

F. Periodicals: Art and Man, published by Scholastic under the direction of the National Gallery of Art. Art and Man, 902 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

1. Art and Man: Fantasy
2. Art and Man: Art and War
3. Art and Man: Rembrandt and His Holland
4. Art and Man: Durer and the Reformation